

MUSICAL AND DRAMATIC COURIER

VOL. IV.—NO. 4.

NEW YORK, SATURDAY, JANUARY 28, 1882.

WHOLE NO. 104.

Letters Patent for Inventions.

By JAMES A. WHITNEY, COUNSELOR-AT-LAW.

III.

ORIGIN AND DEVELOPMENT OF THE FEDERAL PATENT LAW.

AHUNDRED years before the Revolution, it had been remarked by European travelers in America, that the inhabitants of the English colonies, beyond the people of any other country, were familiar with the study of the law. It was in this manner that the principles of English constitutional law were popularized; and it is safe to assume that those tendencies which recognized property in ideas as something to be fostered and protected, were familiar to the framers of the constitution. The paragraph of the latter, by virtue of which our present patent laws exist, was reported from the committee by Pinckney of South Carolina, and its liberal spirit is in accord with the high ethical ideas which actuated the architects of our written organic law. The language of the constitution on this head is as follows: "That Congress shall have power * * * to promote the progress of science and useful arts, by securing, for limited times, to authors and inventors, the exclusive right to their respective writings and discoveries."

This power, however, was not exercised until the year 1790, when an act was passed authorizing the granting of patents for new inventions. This statute was rigid and harsh, and modeled closely upon the severe practice of the English courts. It was only slightly ameliorated by succeeding acts, until that of the year 1836, which superseded the previous statutes and introduced striking and novel changes. This act of 1836, although since amended in many material respects, has never been absolutely superseded, so that the interpretation given to its provisions is still a matter of moment in the construction of recent laws. It differed from what had gone before principally in providing for governmental examinations as to the novelty of all applications for patents, whereas previously the applications were granted without examination, as was and still is the practice in England. This provision itself was not, as many supposed, a thing of American origin. It was taken almost bodily from a project propounded by an English lawyer before a committee of Parliament, from twelve to fifteen years before. That it has, to a certain extent, prevented the granting of invalid and futile patents, is undeniable; but it is equally true that the difficulties of the system have resulted in injustice to hundreds and thousands of inventors, and have led to complications in the administration of the law which are much to be regretted. Under the laws as they stood prior to July 4, 1836, the Patent Office, in the words of an old writer, "was merely a place of registry. One patent was issued on top of another of the same kind as fast as inventors chose to claim them. The law only declared that the inventor should give a description of his invention, and did not specify precisely how. Thus the old patents were for all sorts of things, and whether the invention was novel or not, ten chances to one if it was not lost in an action at law. The perfect ease with which infringers could kill old patents, caused it to be held in very light esteem."

This statement, however, is only measurably true. Some of the strongest patents that were ever granted were issued under this old order of things, and some of the best inventions that have ever been made have been strangled for years under the difficulties presented by the imperfections of governmental examinations. It may be remarked, however, that having existed for more than forty-five years, the latter practice is too firmly fastened upon the patent system to be dispensed with, and efforts should be directed not to sweep it away, but to ameliorate the many difficulties which it presents in its practical applications.

As previously remarked, the principles of the English patent law were formulated in certain leading cases toward the end of the last century. The principles thus laid down became the guide of American judges in applying American law. They afforded, in fact, the only precedents from which

any light could be obtained; and it is due to the memory of our own jurists to say that they much improved the doctrines of the foreign courts in applying them to American patent cases. It is related in the biography of Judge Story, that at the beginning of his judicial career, he had more apprehension of his success in the trial of patent cases than of any other; but finding that the lawyers knew much less of the subject than himself, he became encouraged to enlarge upon the law and to lay down precedents. He was the first of our jurists to take a comprehensive view of the ethical rights of inventors in their relation with those of the public, and although not uniformly infallible, his decisions, in the main, furnish an excellent digest of the foundation ideas upon which the law is at present administered.

The English practice, until comparatively recent years, has been to test patents for inventions by the strictest technical

b c d e show the back, top and front casings of an upright pianoforte in the order as named.

f represents an ogee cover fitting into the space *a*, and united with the actuating parts for opening and closing the cover automatically.

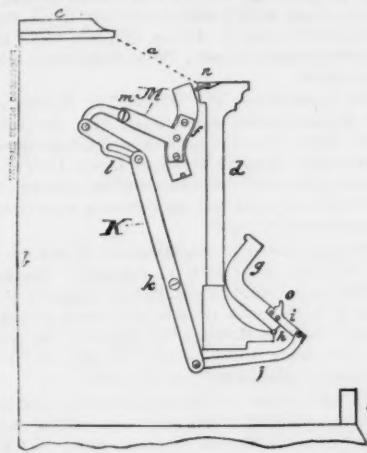
g shows the fall or key-cover, hinged at *h*, represented open.

i shows a plate secured at its front end to the edge of the fall *g*, but prolonged beyond its edge backward, thus forming a short lever, actuated by raising and lowering the fall, and hinged at its rear end to a curved end of the plate *j*, the opposite end of which plate is jointed to an upright lever, *K*, secured to the side of the case by a pin, *l*, and on which it oscillates. In the upper end of the lever *K* a short pin is fastened to slide in a curved slot cut through a plate, *l*, that is hinged at its opposite end to and actuating a lever, *M*, which oscillates upon a pin, *m*, secured in the side of the case. The lower end of this lever *M* is hook-shaped, as shown in the drawing, and is there jointed to the plate *l*, as described, the ogee cover *f* being firmly secured to the upper end of this lever. The top of the front rail, as at *n*, is cut out, forming one or more recesses to receive a like number of fastening devices or bolts to take into and hold the edge of the cover *f*, securing it in position when closed. All of these parts are repeated at the opposite side of the piano.

The working action of this apparatus will be as follows: Raise the fall *g* and at the same time release the fastenings of the cover at *n*. The plate *j* and lower end of the lever *K* will be drawn forward. This will throw back the upper end of *K*, releasing the tension upon the short lever on *m*, and the ogee cover will drop forward by its own gravity to the position shown; but if it is desired to raise the fall without opening the ogee sound-cover, the bolts at *n* should remain fast. Then, on raising the fall, the pin in the upper end of *K* will slide backward in the slot in *l* and effect no action on *M* *f* at all, and, in both cases, closing the fall will reverse the several motions and return all the parts to their proper places. The ledge for resting the music is shown on the under side of *g* at *o*, and the fastening device *n* may be changed to the back or sides of the case to secure the cover *f*. The claim is for the combination of fall *g*, plates *i j l*, levers *K M*, and cover *f*, mounted upon compound double levers oscillating upon fixed pins *m*, in combination with the fall-board *g*, and constructed to drop forward and inward by gravity to open the space *a*; the ogee cover *f*, combined with fastening device *n*, levers *M K*, and connecting-plates, or their equivalent, and fall-board *g* for actuating the same; the cover *f*, or its equivalent, in combination with the fall-board *g* and means connecting them.

Black Walnut vs. Gum.

THE scarcity of walnut in nearly all the sources of supply throughout the country, and the probability of a speedy exhaustion of this lumber elicits considerable comment from manufacturers interested, as to what shall be used next. Tennessee, Kentucky, Missouri and Arkansas are the principal States looked to for a future supply of walnut, and as the two first mentioned States have been drawn on largely for several years, not more than 80,000,000 feet can be safely counted on from them. Arkansas and Missouri will probably furnish 70,000,000 feet. Should the above estimate prove true, and it is made by practical lumber men, who know how to determine the number of feet in standing trees—then the time is at hand when something else must be used. The walnut now standing is generally found on the upper benches of the mountains or in localities difficult of access, or a long distance from railroads or water course, which will add greatly to its cost in putting on the market. A great many different species of wood have been proposed and discussed in lieu of walnut, but, of them all, gum seems to be the favorite. Gum is a wood of strong and durable body, exceedingly fine grain, susceptible of a very high polish and can be stained to exactly resemble walnut. Cherry, O'Connor & Co., of Nashville, have used it for a number of years in the manufacture of



UPRIGHT PIANOFORTE.

interpretation, and many valuable inventions were formerly thrown open to the public before the expiration of the patents upon them, upon objections more ingenious than just. This is now ameliorated. The American practice, however, had from the start a different tendency, and regarded the inventor as a public benefactor, to be encouraged by a liberal application of the principles of equity, a doctrine now also liberally established in Great Britain. This tendency, first enunciated by the courts, had a direct effect in modifying the harshness of the earlier statutes, and led to changes, most of which were beneficial. The principal of these was the amendment permitting an inventor to use his invention publicly for a short time before applying for a patent, that providing for the reissue of defective patents, and that providing for the determination of interfering applications in the Patent Office by a definite procedure based upon the doctrines and practice of equity. Each of these may properly form the subject of a future article.

Upright Pianoforte.

UPRIGHT pianofortes are often constructed with their cases divided longitudinally at the top into two parts of nearly equal widths, and hinged together, so that the front portion makes a lid that can be raised from the front and form a port or opening for exit of sound-waves from the instrument. By an improvement in this style of case the lid is removed altogether, and also a portion from the front panel, along its top edge, to a width downward about equal to the width of the lid. The intervening angle-pieces or corners at the sides are cut away, thus forming bevel-lines of about forty-five degrees with the lines of the front and top.

The drawing shows the several parts of this improvement as in position when the piano is open, with the cut-away space shown between the top and front at *a*.

furniture. Their supply comes from Tennessee and Alabama and costs them \$16 per 1,000 feet delivered. The Upper Cumberland is heavily timbered with red gum of the finest growth, running from 3 to 7 feet in diameter and from 40 to 100 feet trunk, free of knot or limb, which can be bought for 30 cents stumpage. There is enough light timber growing up the Cumberland to float the gum to Nashville, which will be of great advantage. Many thousand acres of the best red gum is found in the Yazoo bottoms and along the Tombigbee and Black Warrior rivers, and much of it can be bought for \$1.50 per acre. Red gum is very abundant in the Southern States; vast forests lie yet untouched. In short, there is enough gum in the South to supply the world for nearly half a century. We predict a speedy use of this lumber, and that it will be very popular with the trade there can be no doubt. Notwithstanding the above sanguine opinion, which we quote from *The Southern Lumberman*, it is yet an open question whether sweet gum is fitted for furniture purposes. Its fine grain, density, and beautiful color would appear to make it a choice cabinet wood, but against this is the fact of its strong tendency to warp and twist. Whether this tendency can be overcome by careful drying is yet in dispute, some manufacturers alleging that the wood is utterly intractable, while others state that when thoroughly seasoned and properly sawn, it is no more liable to twist than other woods. For our own part we have seen fine furniture and house fittings from sweet gum, and there was no apparent twisting or warping, but some of the few furniture manufacturers who have tried it record a contrary experience.—*Furniture Gazette*.

BRIEFS AND SEMI-BRIEFS.

....Geistinger will appear in San Francisco on February 21.

....Emma Thursby has had a warm reception at the Chatelet concerts.

....Patti will be at English's, in Indianapolis, on the night of January 31.

....It is said that Mr. Mapleson's company is to return to Boston for a short season in the spring.

....It is reported that Minnie Hauk may head an English opera company in this country next winter.

....The Boston Ideal Company appeared at the Walnut Street Theatre, Philadelphia, last Monday night.

....The coming Opera Festival in Cincinnati is to be inaugurated by a performance of "The Huguenots."

....The Chicago papers do not think that Mme. Patti's support is as bad, after all, as the Eastern press said it was.

....It is almost impossible to pick up a foreign newspaper without seeing the name of an American prima donna.

....The Paine-Brocolini Comic Opera Company was at English's, in Indianapolis, Tuesday and Wednesday of this week.

....Between the Strakosch Company and Mahn's Comic Opera Troupe New Orleans has been having plenty of music lately.

....It is rumored in London that Mr. Gye is making engagements with leading operatic artists for an American season next year.

....Ad. Neundorff's German Opera Company began a season at the Chestnut Street Opera House, Philadelphia, on last Monday evening.

....Rudolph Aronson has sailed for Europe to engage Strauss and other artists for the opening of the new Casino, at Broadway and Thirty-ninth street.

....The preparations for "Claude Duval" at the Standard Theatre are progressing very leisurely, for the popularity of "Patience" shows no signs of diminishing.

....Seventeen hundred dollars were lost by the management of Musical Hall, Detroit, on the three concerts given recently in that city by Theodore Thomas and his orchestra.

....The 1,000th concert at Koster & Bial's Garden took place on last Sunday night. It was the occasion of the first appearance of Patti Rosa and the Stettin-Humoristen Sextet.

....Julia Feist, pianist, gave a concert at Steinway Hall last week. She had the co-operation of Agnes Florence, soprano; Richard Arnold, violinist, and the New York Philharmonic Club.

....Louis Varney, the composer of "Les Mousquetaires au Convent," has recently completed a new operetta, "Coquelicot," which is to be produced at the Bouffes-Parisiennes next month.

....A new three-act opéra bouffe, entitled "Le Petit Parisien"—libretto by MM. Burani and Boucheron, and music by Léon Vasseur—was produced, with moderate success, at the Folies Dramatiques last week.

....Massenet's "Hérodiade" will probably be given before long in Paris at the Théâtre des Nations. If "Lohengrin" should be given, Massenet's and Wagner's operas will be performed on alternate evenings.

....The Amphion Musical Society of Brooklyn gave its second concert of this season at the Brooklyn Academy of Music on Thursday evening last. The "Amphion" is a male voice society of some fifty members. Its aims are to

sing the best music, and although still a youthful organization it has already done some creditable musical work.

....Louis C. Stanley having resigned his position as basso in the quartet of St. John's choir, Detroit, W. J. Milward has been appointed by the organist and musical director, J. de Zielinski, to fill the vacancy.

....Lilian Norton, of Boston, known abroad as Signora Nordica, and remembered here in connection with Gilmore's concerts at Gilmore's Garden, has been engaged for three years at the Grand Opera, St. Petersburg.

....A "complimentary entertainment" was given last week at the Mount Sinai Hospital by Henrietta Markstein, who was assisted by Agnes Gordon, Adrienne Courtney, George W. Kyle, Carl Lanzer and Master Wassnassen.

....The Melville Opera Company played "Patience" at the Detroit Opera House, January 9, 10 and 11, drawing ever increasing houses. The male voices and the acting as well as singing of Lillia Post and Elma Delaro pleased the best.

....The Carreno-Donaldi Concert Company was at the Richmond (Ind.) Grand Opera House on Friday, January 20. F. R. Webb gave an organ concert at Grace Church on January 21. He was assisted by Miss Patterson and the Temple Quartet.

....The Abbott Opera Company did an excellent business at Indianapolis last week. The operas presented were "Bohemian Girl," "Patience," in which Miss Abbott assumed the titular rôle for the first time, "Olivette," and "Fra Diavolo."

...."Patience" was finely rendered at Vassar College by the students in their handsome concert room on Friday evening, January 20, to a select audience of friends. The characters were very well taken; the wardrobes and scenic effects were also fine.

....A fire broke out in the Rotterdam Theatre one night last week after the fourth act of "The Huguenots." In the panic which ensued several persons jumped from the balconies. The fire was soon extinguished. But few persons were injured, and none seriously.

....The Emilie Melville Comic Opera Company appeared at Erie, Pa., on the 13th inst., in "Boccaccio. It will return later in the season when it will present the "Royal Middy." Emilie Melville's route is: Albany, 2d, one week; Brooklyn, one week, beginning 30th; Philadelphia, Pa., one week, from February 6.

....The performances of "Olivette" at Haverly's Fifth Avenue Theatre ended last Saturday. On Monday last, "Madame Favart" was revived with unusual splendor, and with a cast which included Catherine Lewis, John Howson and Frederick Leslie. Over two hundred persons are employed in the production, and the costumes, scenery and appointments are entirely new.

....The next concert of the Davenport (Iowa) Harmonic Society will take place early in February. Among the features will be a ladies' chorus, Rossini's Charity Chorus, with Mrs. E. S. Bennet in the solo part, and a chorus from "The Lay of the Lost Metusina," by Hoffman. Curtis Opera House—Hess Acme Opera Company: January 21, "Chimes of Normandy"; January 23, "La Mascotte."

....Ford's Comic Opera Company appeared at Scranton on the 10th and 11th in "Mascotte" and "Billes Taylor." On the 16th, John A. Stevens' Opera Company in "Twelve Jolly Bachelors," giving poor satisfaction to a large audience. The Remenyi Concert Company, under the auspices of the Battalion Band, January 25. Clara Louise Kellogg will sing in concert at Scranton early in February.

....The Standard Club gave its third concert of chamber music at Stock Hall, in Fourteenth street, on last Tuesday evening, the 24th inst. Messrs. Brandt, Schwarz, Matzka, Bergner, and Von Inten are the artists of this excellent organization. The programme consisted of two string quartets by Haydn and Mendelssohn respectively, and a trio for piano, violin and cello by Beethoven.

....A new opera, entitled "L'Afrique," will be sung at the Bijou Opera House for the first time on Monday evening, January 30. The opera is said to be clever and amusing, and the scene is laid in Zululand, the principal characters being British officers. The music is by an American, who will be assisted in the supervision of the performance by the well-known musical director, Jesse Williams.

....Clara Louise Kellogg sang at Collingwood Opera House, Poughkeepsie, N. Y., on January 26. She is a great favorite in Poughkeepsie, and at higher prices than any other member of the profession ever advertised in this city. The house was filled. It being understood that Miss Kellogg would never appear again in that city, the residents took advantage of the last chance and gave her a splendid reception.

....Very flattering accounts come from Australia in regard to the artistic as well as financial success of the Mendelssohn Quintet Club of Boston, of which Mr. Ryan and Mr. Schnitzler seem to be the greatest favorites as soloists. Miss Miller, the prima donna associated with the club, receives the highest meed of praise, the Sydney, Brisbane and other papers from that distant country containing lengthy accounts of her superior artistic merits as well as of her striking beauty. Mr. de Zielinski, her business manager, has already received several flattering offers for the season of '82-83, but prefers

to wait till she has made her début in opera before negotiating engagements for this country.

....Leopold Lichtenberg, the violin virtuoso, had a very unceremonious reception in Poughkeepsie on January 13, he being under engagement with Helen Potter Pleides to appear before the Lyceum. He appeared at the door without a ticket, and, being unable to prove his identity and make himself understood, he was ejected, but not until he made it so lively for the doorkeeper that that person had to call assistance. Mr. Lichtenberg was very much excited, and wholly unfit for his first appearance on the programme, although he went through it and received much applause. On his second appearance he had become thoroughly settled, and his auditors received a treat, which they fully appreciated, as was shown by their endeavors to call him out for the fourth time. It will be necessary hereafter for the profession who may be engaged by the Poughkeepsie Lyceum to be introduced to the doorkeeper, William Gibson, or furnished with a ticket to assure admittance to the hall.

....The second concert for this season of the Poughkeepsie Vocal Union was a decided success, musically and financially. The programme consisted of madrigals, glees, duets, and quartets, particularly selected for the occasion by the director, Prof. F. L. Ritter. Some of the selections are claimed to have been presented for the first time in this country on this occasion, it having been Dr. Ritter's desire to produce something never before heard in Poughkeepsie or any other city in the Union. The vocal part of the entertainment was a success, wholly due to the untiring efforts of Dr. Ritter, and was far superior to the first concert. The Poughkeepsie Union may be congratulated on having arrived at a point in musical perfection which commands the admiration of a host of friends, and with Dr. Ritter as its director it needs no better guarantee for success.

....The New York Chorus Society, conducted by Theodore Thomas, gave its first public rehearsal yesterday afternoon at Steinway Hall, its first concert being given to-night at the same place. The first number on the programme is Beethoven's Choral Fantasia in C minor, op. 80, for piano solo, chorus and orchestra, Mr. Joseffy being the pianist. Handel's "Utrecht" Jubilate, adapted by Robert Franz for alto, tenor, bass, chorus, orchestra and organ, will follow, Miss Winant, Mr. Toedt and Mr. Remmert being the soloists. Then there will be selections from Prof. John K. Paine's music to the "Edipus Tyrannus," Mr. Joseffy will follow with an original composition for piano and orchestra, Miss Schell and Miss Winant will sing a Berlioz duo, and the orchestra and chorus will give a scene from Wagner's "Meistersinger."

....The sixth soirée of the Cumberland, Md., Musical Association was given on the evening of January 20. The programme was as follows: "The heavens are telling" ("Creation"), chorus and orchestra; Fantastic waltzes, orchestra; solo, "Angel's Serenade," with violin obligato, Miss M. P. Shuck and Dr. E. C. Gaskill; solo, piano, "Sonata Pathétique, Lulu Patterson; Funeral march, orchestra; "In this hour of softened splendor," chorus without accompaniment; address by the president, Hon. H. W. Hoffman; Cornet solo, "Der Flotte Ulan Polka," W. A. Reinhart; "Gypsy Life," chorus and orchestra; solo, "The Noble Boy of Truth," R. D. Rees; "Boccaccio," selections, orchestra; "Damascus Triumphant March" ("Naaman"), chorus, solo, trio and orchestra.

....At the recent sitting of the Common Council of Nice, Italy, the Burgomaster announced his resignation. An imperial commissary delivered a communication from the government severely reprimanding the Burgomaster for his conduct on the occasion of the burning of the Opera House. The government's action in this matter is unprecedented. The municipality has agreed to a loan of \$2,000,000 to rebuild the Opera House and to make other improvements.

....The third concert of the New York Philharmonic Club took place last week at Chickering Hall, and was one of the best given this season. There were two concerted numbers—Beethoven's quartet, op. 18, No. 6, and Svendsen's quintet, op. 5. The work of the club was smoother than it generally is. The pianist was Miss Copleston, who played the Gondoliera, Tarantella, and Canzona from Liszt's "Venezia e Napoli." Mr. Fritch sang songs by Schumann, Jensen and Tosti.

....The Salem (Mass.) Schubert Club has perfected arrangements for a Dickens Supper, to be given at Plummer Hall. Each of the cards of invitation will bear a fine engraved portrait of Dickens, and the menu will be handsomely printed and of original design, bordered by sketches from Dickens' works. The company will be limited to 150, and will comprise the élite of the city. Mr. Pickwick, assisted by Sam Weller, will receive. Scenes from Dickens, in a series of tableaux, will be presented after supper.

MUSICAL MYTHS.—In Norway the genius Fossegrin teaches the violin in the night of Holy Thursday to any person who sacrifices to him a white goat and throws it into a cascade flowing northward, taking care to turn away his head. The genius then seizes the right hand of his pupil and moves it over the strings of the fiddle until the blood comes out under the nails. The apprentice is thenceforward a master, and his enchanted violin will make trees dance and stay rivers in their course.—*All the Year Round*.

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THE ORGAN, PIANO AND VOICE.

....A French journal, referring to Alex. Guilmant's recent visit to England, says: "Mons. Guilmant is now in England, where he will give a series of organ recitals on the plan of those which he gives annually at the Trocadéro with so much success. It is generally known that small English towns are provided with concert halls, in which stands a large organ, upon which the master-works of Bach and Handel can be effectively rendered." A recognition of this kind by a foreign journal of England's predominance in the direction of organ and organ music is particularly gratifying to English musicians, inasmuch as it is a graceful acknowledgment of a fact and an expression of kindly appreciation. It must be admitted, however, that America, in the matter of organ-building, has made giant strides within the past few years, and by the end of the present century will have a large number of concert-hall organs erected in cities that are now being gradually developed to receive them. America should eventually rival the mother country in this respect, for it has the wealth and spirit to reap success out of any undertaking.

....The programmes of the two organ recitals recently given by Alex. Guilmant, the great French organist, in Great George Street Congregational Church, Liverpool, England, are here subjoined:

PART I.	
Toccata e Fuga in D minor.....	Bach.
Canon in B major (Op. 56, No. 6).....	Schumann.
Andante con moto.....	Höly.
First Sonata.....	Guilmant.
Largo—Maestoso—Allegro—Pastorale—Finale, allegro assai.	
March (with "Hymn of Priests").....	Chauvet.
Improvisation.....	
"Air de la Pentecôte".....	Bach.
Prélude.....	Clerambault.
Grand Chorus in E flat.....	Guilmant.
PART II.	
Toccata in F.....	Bach.
Funeral March and "Hymn of Seraphs".....	Guilmant.
Canon in F major (Panfare).....	Salomé.
Élévation.....	Guilmant.
Fugue in C major.....	Huxelhude.
Sixth Sonata.....	Mendelssohn.
Choral, with variations—Fuga—Finale, andante.	
Improvisation.....	
"Sœur Monique," rondeau.....	Couperin.
Scherzo Symphonique Concertant.....	Lemmens.

The organ has three manuals and pedal, the great organ containing 16 stops, including the following: Double diapason and bourdon and double trumpet, both of 16 ft.; small and large open diapasons and grand trombone, 8 ft., besides three mixtures, &c. The swell manual, having 18 registers, includes the following: Double diapason and bourdon and contra fagotto, both of 16 ft.; corno di bassetto, cornopean, trumpet and oboe, 8 ft., besides a clarion, 4 ft., &c. The choir organ numbers 9 stops, including an orchestral oboe and clarinet, 8 ft., a mixture (3 ranks), &c. The pedal organ contains 6 stops, including a trombone, 16 ft., and a sesquialtera (5 ranks). It has a swell to great sub-octave, four pneumatic knobs both to the swell and great stops, four composition pedals giving the same combination as the four pneumatic knobs on great organ, and tremulant to swell manual, acting by pedal.

....A strong argument in favor of the assertion that England is essentially the land of organists is in the fact that it is now some thirteen years since Dr. Wm. Spark, organist of the Town Hall, Leeds, started his publication, "The Organist's Quarterly Journal of Original Compositions." That a work of this character should have existed so long, and bids fair to exist for an indefinite number of years, proves, at least, that the interest in the organ and its literature in England is a serious and absorbing one. It is very doubtful whether a similar publication could be floated for a year in this country, and even if this were possible, whether it would have a chance of succeeding. Dr. Spark's publication has exercised much influence for good, as much on composers for the organ as on performers. During the twelve complete years the work has been issued, the compositions presented therein have given, upon the whole, a very excellent idea of the condition of organ music in, at least, three countries: Germany, France and England.

....What a wide gulf separates those who sing by ear and those who sing by note! It has been well said that "a person who sang by ear was like one who could speak a language and not read it, while the one that sang by note was a person who had all its poems and all its literature within his independent reach." An unwillingness to seriously study for a few years accounts for the comparatively few singers who, besides meriting the name of artists, can be classed as good sight-readers at the same time. Although a matter of much difficulty and annoyance at first, sight-reading can be acquired by all but those with an imperfect ear. To say that the necessary time and practice is well repaid if, in the course of time, enables a singer to read tolerably well at sight, is only to assert the merest fact. Singing will ever retain its preëminence as a branch of the divine art, for singing is easy and natural, and the vocal organ costs nothing to begin with, and when in use needs no repair. Singers all, learn to read at sight!

....Stephen Heller's studies and musical works generally are of invaluable aid to piano students. They contain so much to develop expression, phrasing, chasteness of execution, &c., that by practising them alone a pianist can perfect himself considerably in all the innumerable qualities that go to make up an artist. As studies they are superior with regard to musical worth, for each one contains valuable ideas,

crowded into a space far less extensive than they deserve. Heller did not put down a lot of glittering passages, which after being played leaves the musician wondering why such worthless stuff was ever written, but he chose his theme almost as carefully as a symphonic writer, and, afterward, unfolded it and dressed it out in the most charming manner. He had the gifts of beauty and gracefulness in a high degree, and certainly understood the value of small gems, and had the art to produce them. No pianist's library is complete except it includes most of Heller's compositions.

....It is doubtful whether Italians really care much for music other than operatic. In Italy pianists are never so well appreciated or their visits looked forward to with as much pleasure as singers. Certainly a goodly number of superior musicians gladly welcome a visit from Rubinstein, Bülow, or others of well established reputation, but the great majority's enthusiasm is only exhibited for operatic artists. Several societies formed for the purpose of performing classical works in Italy have found it necessary to disband after giving a few concerts, because it did not pay to continue them. Italy does not produce great pianists; but some few Italian piano virtuosi are widely known, Pirani and Rinaldi being among the number. The last named artist recently gave a concert in Milan in the hall of the Conservatory, when he played pieces by Schumann, Bach, Liszt and Rubinstein, besides some compositions of his own. His success was flattering, and with so much appreciation every pianist visiting Italy has cause to be satisfied.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Ed. Schuberth & Co., New York City.

1. The Bouquet. Polka de salon.....(piano).....L. P. Kleber.
a. Thalia. Polka mazurka.....".....J. Haye.

No. 1.—Does not lack truthfulness, notwithstanding its want of originality. The rhythm is well preserved, and for a piece of its class it is quite likely to meet with a favorable reception from innumerable amateurs.

No. 2.—This "polka mazurka" does not aim high, and yet is pleasing enough to satisfy all lovers of the class of pieces to which it belongs. It is nicely written, and the themes are, on the whole, melodious.

G. H. Ellis, Boston, Mass.

1. Beethoven's Fifth Symphony.....G. Grove, D.C.L.

2. Beethoven's Sixth Symphony.....G. A. Macfarren.

No. 1.—Mr. Grove's analytical review of this symphony is written in a scholarly style, and is highly interesting. This edition is a reprint of that intended for use at the Crystal Palace concerts, and contains type illustrations, among them the chief subjects of the symphony as they were first jotted down in the great composer's note-book. To musicians these original sketches have a high importance, and those who have never seen them will certainly send for the pamphlet under notice, if only for purposes of comparison and an enlarged knowledge of Beethoven's handiwork.

No. 2.—Although Mr. Macfarren's analytical notice of the Pastoral Symphony is not so exhaustive as that by Mr. Grove of the Fifth, it nevertheless thoroughly and clearly explains the general design and scope of the work, and cannot help to make it better understood by general music-lovers. Both pamphlets are well worth possessing by everybody interested in music, and the giant composer's works especially.

Lavigne & Lajoie, Montreal, Can.

1. La Valse des Feuilles.....(valse song).....L. Abadie.

2. Dernier Amour.....(vocal mélodie).....G. Rupès.

3. La Légende du Grand Étang.....(vocal romance).....E. Lavigne.

No. 1.—The melody of this valse is somewhat commonplace, but the accompaniment is graceful and interesting and redeems the piece from being classed among the absolutely hackneyed. Compass, D to E—a ninth.

No. 2.—Is a composition of much merit, and can be made quite effective by a good interpretation. The voice part, although singable enough, would sound commonplace with a less cleverly varied accompaniment. Altogether the song can be recommended. Compass from E flat to E flat or F above an octave or a ninth, as preferred.

No. 3.—A simple song which cannot fail to become popular. It is a song whose beauty can be perceived on a first hearing. Artists and amateurs will be alike pleased with it. Compass from C to D—a ninth. All these songs have French words only.

Wm. A. Pond & Co., New York City.

1. Ave Maria.....L. Meola.

2. Maidenhood.....(song).....H. N. Bartlett.

3. In Shadow.....".....Mrs. M. F. Ronaias.

4. Courtship.....".....J. E. Perring.

5. The Children's Home.....".....F. H. Cowen.

6. Deny me not.....(ballad).....E. Marzo.

7. La Rêveuse waltz.....(piano).....C. S. Wallace.

8. Teufel's march.....(piano duet).....Suppé.

No. 1.—Is evidently the work of a musician whose ideas are well handled and thought out, even if originality be not a particularly prominent feature of them. The setting of the text is generally commendable, but there exists no reason for the outburst (*quasi grandiose*) beginning on page 6; for the

words certainly do not call for it. Altogether, however, the piece will be an acceptable one to singers, and will without doubt be extensively used. But why have four or five errors been left uncorrected? Compass C to A—a major thirteenth, too much for ordinary vocalists.

No. 2.—An exceedingly well written song, one that a good singer can make really effective. If some passages appear forced they are, nevertheless, skillfully presented, and the modulations generally well planned and carried out. The accompaniment is worthy of great praise. But typographical errors are not absent, and on page seven (second line) a double bar is lacking besides the change of signature from B flat to E flat, a truly great oversight of the proof-reader. Compass D to G—a major eleventh.

No. 3.—Quite a nicely written and tuneful waltz song, although the music is sometimes at variance with the words. The whole piece is better than the average of such things. Compass F sharp to A—a minor tenth.

No. 4.—A simply constructed and pretty song, the chief subject of which is, however, rather hackneyed. It will please. Compass D to E—a major ninth.

No. 5.—Well conceived and ably carried out. The words have been excellently treated—a marked feature of the song. Instead of the formidable array of accidentals on page 5, and the difficulty presented by them to ordinary players, it would have seemed advisable to alter the signature and to have written all the designed section in either A or E major (three or four sharps). With this exception, the accompaniment is comparatively easy to read and to play. The conclusion of the song is truly effective, and will be certain to captivate alto and baritone vocalists. Compass, D flat to F—a major tenth.

No. 6.—A graceful song of average difficulty. The melody is not new, but the accompaniment to the second verse sets it off very well. It would please at a ballad concert, tastefully sung. Compass, E to F sharp—a major ninth.

No. 7.—Quite a tuneful and marked waltz, but the bass is weak and objectionable in many passages. It is only moderately difficult and will generally please. Several errors remain to annoy ignorant performers.

No. 8.—This arrangement is rather easy yet quite effective, and will never fail to be applauded when brilliantly played, for the themes are pretty and well marked.

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THIS journal, as its name purports, is intended to cover the musical and dramatic field, and to support the interests of the music trade generally. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression, free in opinion, and entirely independent. THE COURIER has no partisan aims to subserve, and gives the news and all fresh and interesting information that may be of value in its line. It also devotes the closest attention to trade interests, and with its frequent issue serves as the best and most important medium for advertisers.

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WHEN a piano house is credited with making 1,000 pianos in less than four months, it not only shows the activity of the firm in question, but the general excellent trade condition of the country. Especially does this force itself on the attention when the stock on hand is always small, notwithstanding the large number of instruments manufactured. No surer indication is needed of the state of trade in our enormous country than that so many luxurious musical instruments of all kinds are continually being bought everywhere. Music is not an actual necessity of life, although it is becoming less and less of a luxury; but a musical instrument costs so much more in comparison with ordinary necessary articles, that when the number and value manufactured and sold every year be taken into consideration, some surprise can hardly be withheld, and the pleasant fact becomes more and more impressed upon even casual observers that we are rapidly becoming a true music-loving people. Piano manufacturers have had much to do in bringing about this state of things, seeing that it has been to their interest to bring over the best artists, and, afterward, to encourage them to make their home among us.

THAT the American organ trade has maintained and increased its footing in England is admitted by a London trade journal. Whatever doubt might have filled certain minds concerning this condition of things must now give place to conviction. Not many rivals are willing to publicly admit a disagreeable fact; but when the evidence of its truth is too plainly apparent to warrant concealment, the best course is to make a complete breast of the matter. This is what our excellent English contemporary has done, and the admission to American organ manufacturers must be peculiarly gratifying. America is a young country yet; but it has accomplished the work of centuries in a short time. As has been said, however, the English trade has had to combat tariffs abroad and competition at home, and in this way not only has the American organ gained a stronger foothold in Great Britain, but the German piano trade has also gained. In view of all this, many of the best London firms have begun to improve the construction of their instruments, adopting overstringing, iron frames, and other important inventions, which a few years ago were hardly used in the mother country.

IF what an English trade journal avers is true, that only two small strikes have occurred among the workmen manufacturing pianos and organs within the last four years, every other dispute having been amicably settled between masters and men without publicity, then, at least, the English trade have cause to congratulate themselves on their freedom from a great source of trouble. In this country strikes seem to have been of late

a monthly occurrence, the business of those concerned in them having suffered much on their account. The condition of things prevailing in England is said to be accounted for by British masters having shown that they will always be just, while they refuse to submit to imposition. But are our piano manufacturers any less inclined to be just than those in England? We think not. The main cause for the difference between the two countries in this respect results, we think, from the different surroundings and prospects presented to English and American workmen. Here the line of masters and servants is not broadly drawn, and the latter presume too boldly upon the majesty of American citizenship, and on this account often overstep the mark. If this is not the only cause, it has, at least, much to do with the frequency and general tone of our strikes.

THE services of a professional musician have no value in the estimation of many people; otherwise he would not be asked so repeatedly to sing or play gratis at this or that concert, given for the benefit of this or that charitable society. The extent to which these free requests are carried can hardly be realized, even by the intelligent among the vast public, yet to expect an artist of well-established reputation to contribute his professional services to performance after performance, is both unreasonable and unjust. Nevertheless, in many instances, the artist suffers by a refusal, a fact that many know to their sorrow. This is not as it should be. No one ever dreams of asking a surgeon to perform an operation or a physician to effect a cure free of charge. Yet, what difference exists between the two? None whatever. Both music and medicine are professions requiring years of preparation on the part of those who would embrace either of them. During these years hard study and much money is required from those who aim to be successful and to stand in the front rank of the thousands of followers of their chosen art or science. Why, therefore, should that be given without price which has cost so much in many ways? Artists should oftener refuse than they do if unjust requests are to be stamped out.

THE average Philharmonic and Symphony concert is not generally interesting to professional musicians. The same standard works are repeated, novelties being the exception. But strange as it may appear, standard works never fail to draw the more cultivated music-loving public, while a concert of "novelties" fails to interest it. Another reason recently offered by a well known conductor for the constant performance of old classical compositions, is that a new generation of listeners makes its appearance every year in our concert halls, for whose benefit the interpretation of the imperishable works of art is intended. No doubt there is something in this, more than may appear at the first glance, and besides this the new yearly generation pays for the privilege of enjoying good concerts, not often the case with artists. It is natural that professional musicians should feel deep interest in all new works, whether produced by recognized masters or not, for they furnish food for criticism and discussion. It is perhaps as well, therefore, that programmes are what they are, when it is considered that they are intended to reach and interest the entire musical community.

MINOR TOPICS.

THE recent publication of some of Berlioz's letters, addressed to his intimate friend Humbert Ferrand, serves again to show that even great geniuses have such violent likes and dislikes, that many of their opinions are of no critical value whatever. For instance, Berlioz's opinion of Rossini's masterpiece, "William Tell," is notoriously one-sided and narrow, and can only be excused on the ground that "weaknesses are the lot of mortals." Berlioz says of "William Tell": "I believe every journalist has become a fool. The work contains some beautiful numbers, and is not absurdly written, and in it *crescendos* do not abound, nor is the bass drum so frequently used. This is all, however; for there is no true sentiment, but art, habit and *savoir faire* prevail throughout, and especially a desire to please the public is evidenced therein." Admitting that all this carpings is true, a narrow and illiberal spirit is displayed by the great French genius—a spirit, in fact, so petty that it is to be regretted that men of such gifts have not the one gift which enables a person to take a broad and comprehensive view of things.

SOME private schools in England do much good musical work. Boys sing soprano and contralto parts admirably, even in difficult choruses—a fact that it is hard for musicians to grasp on this side of the water. In one school, for instance, near London, the following cantatas have been performed, boys taking the leading soprano and alto parts: "Narcissus and Echo," E. C. Such, Mus. Bach.; "St. Ce-

cilia's Day," Van Bull; "May Day," Macfarren; "The Fairy King," Cummings; "Spring," Haydn; "Robin Hood," Birch; "The Gypsies," Aspa; "Ancient Mariner," Pater-son, &c. It will be evident that in order to render these works at all satisfactorily, a *sine qua non* must be an intelligent system of instruction combined with serious study. This is, however, commoner in England than in this country, which also accounts for the great number who obtain the art of reading music at sight, one of the most desirable acquisitions to every musician as well as cultivated amateur.

LIIGHT Operas hold their own in the city. "Patience," "Olivette," "The Snake Charmer," &c., are names that have been thoroughly engraved on the mind, although it is to be presumed they will all give place to otherlike works not yet conceived, exactly as "Pinafore" has been slowly fading out of sight and memory. The number of consecutive performances that such ephemeral works reach can scarcely astonish when it is understood that most theatre-goers search for the amusing rather than the instructive. Music of the lighter class is readily appreciated and enjoyed, especially when wedded to a mixture of comic and sentimental poetry; whereas music of the character the great masters have given to the world needs study and earnestness for its full appreciation. But, as in everything else, there is development in musical taste, and some of those who commence by liking light operatic music, end by seeking after the deeper and more sublime.

THE impression left by Colonel Mapleson's opera season is not one of the best, for, notwithstanding that "Lohengrin" and "William Tell" were performed (the latter very imperfectly), most of the representations were confined to old and well-worn operas. As to prima donnas, Colonel Mapleson's company was woefully deficient. It is to be hoped that when the new Metropolitan Opera House is completed the competition between it and the Academy of Music will develop more perfect and interesting performances, which shall satisfy musicians as well as be acceptable to the general music-loving public. A reprehensible trick consists in changing the opera advertised (and for which seats have been specially purchased) to one less popular or interesting, without due notice of the same being published some time beforehand. It would be well on an occasion like this for the entire audience to leave the building and demand their money. Unfortunately, season subscribers are at the mercy of the impresario.

NOTES AND ACTIONS.

....John Baker, organ builder, Charleston, S. C., is dead.

....F. K. Jones, with A. Weber, reports some fine sales of upright pianos.

....Robert Kilgour, of J. & R. Kilgour, piano dealers, Hamilton, Ont., is dead.

....S. Harris, music dealer, Portland, Oregon, has given a realty mortgage for \$1,000.

....J. R. Mendoza & Co., music dealers, Sacramento, Cal., have been attached.

....Louis G. Peloubet has settled down to active business since his return from Europe.

....A first-class action maker is wanted to go to Canada. Inquire at the office of THE COURIER.

....The Mechanical Orguinettes Company made a large shipment last week to Asiatic Russia.

....L. E. N. Pratte, Montreal, Can., has recently made some excellent sales of Dominion organs.

....During the week ended January 7, the Weber piano was used at five different concerts in Montreal.

....The Chase Piano Company, Richmond, Ind., is turning out fifteen pianos per week, and is still far behind its orders.

....J. Burns Brown, general manager for the "Automatic Organist and Pianist," has just returned from a successful trip to the West.

....B. F. Wren, musical instrument dealer, Lebanon, Ind., has admitted his brother to partnership, under the style of Wren Brothers.

....Charles Blasius & Sons, piano dealers, Philadelphia, have admitted Oscar Blasius to partnership, the style of the firm being unchanged.

....Laurent, Laforce & Co., Montreal, Can., agents at that place for the Knabe pianos, report an excellent trade in these instruments.

....The new whistle on an organ factory, at Washington, N. J., is what is known as a steam gong, and it is said can be heard a distance of thirty miles with the wind in its favor.

....J. J. Estey, of J. J. Estey & Co., was in town on last Saturday, returning from a Western trip of several weeks' duration. He reports the outlook for the spring trade very favorable.

....The Wiethan Brothers, Poughkeepsie, N. Y., report that their business is increasing monthly. Since the death of Louis Wiethan, some six years ago, the business has been carried on by his sons, Louis and Charles, who have made a great change and many improvements in their pianos, and

to-day they produce an instrument surpassed by none in the market for excellence of tone, freedom of action, appearance, &c.

Charles H. Hickok has bought the sheet-music business of his father at Poughkeepsie, N. Y., and hereafter Mr. Hickok, Sr., will devote his time to handling pianos and organs exclusively.

A new firm, under the style of W. Lucy & Co., has recently been established at Helena, Ark., for the sale of pianos and organs. It handles the Chickering and Sterling instruments.

W. H. Currier, of the Palace Organ Company, was in town last week inspecting the various organs to be seen in the warerooms in Fourteenth street, and called on many old friends, among whom he was a welcome guest.

T. Leeds Waters reports a steady and growing demand for some designs of his popular organs. Last week he made an Eastern trip, the result of which will be, it is said, the doubling of his orders for the months of January and February.

M. B. Ramos, of Richmond, Va., agent for the Sterling Organ Company in that city, was in town last week, and reports trade in the South as growing rapidly, and that the demand for the "Imperial" organ is far in excess of last season.

Will Broadwell, the courteous head clerk at J. P. Weiss' music house, Detroit, was married on January 11 to the charming Nellie Gillman, also of that city. The congratulations of THE COURIER and its representative at Detroit are tendered.

Angell, Bowen & White have opened a music and jewelry store at Omaha, Neb. They will make a specialty of sheet music and books, and propose to arrange for the sale of pianos and organs. They ask manufacturers to send them catalogues and terms.

Wilson Speer, unmarried, aged thirty-two years, living near the Great Notch, a few miles from Paterson, N. J., was killed in a piano factory, on Wednesday of last week, by being struck on the head by an arm of a machine, which started up while he was fixing it.

The Mason & Hamlin Organ Company proposes during the ensuing year to greatly extend its business by the building of a new factory, and the manufacture of upright pianos with Hubbard's springing system, which it is claimed will remain in tune despite the changes in climate.

The Estey Organ Company has recently introduced a new parlor organ, which is said to be an excellent instrument. Saxe & Robertson, the New York agents of this firm, report that they are now about one hundred organs behind in their orders, and say that the prospects are very brilliant.

A fire broke out late on Friday night, January 20, in a four-story brick building in Harrison avenue, Boston, occupied by the Baker Piano Manufacturing Company, Bourne & Sons, piano makers, and several wood-working firms. The total damage will be about \$7,000; fully covered by insurance.

John F. Stratton & Co. have recently received from Switzerland several new styles in musical boxes, in which line they have done a very large trade since November 1. The firm reports that the business transacted during the month of December was the largest done by it in any single month since it started.

L. M. Norris, under the firm name of Wheat & Co., of East Saginaw, Mich., has one of the handsomest music stores in that part of the country, well stocked with Chickering, Hallet & Davis and Haines pianos, Estey organs, and other musical merchandise. Norris is a genial fellow and consequently does a booming business.

C. T. Sisson has sold out his interest in his store at Austin, Texas, to Hazzard, Raymond & Co., and has concentrated all of his capital at Waco, in the same State. Mr. Hazzard, one of the successors, held a confidential position with Mr. Sisson for seven years, and is, like his predecessor, a man of much experience in musical matters.

The Mason & Hamlin Organ Company has recently introduced three new styles of organs. The cases are in the Queen Anne style, each showing carvings and moldings in different designs. Among the improvements in the new instruments are new bellows-action, which reduce the friction to such a degree that it only takes about half the power formerly required to supply the instrument with wind.

Among the visiting members of the trade to the city during the past week were M. B. Ramos, of Ramos & Moses, Richmond, Va.; W. H. Currier, of the Palace Organ Company; S. T. Pomeroy, Bridgeport, Conn.; F. A. Wiseman, Asbury Park, N. J.; J. J. Estey, of J. Estey & Co.; Mr. Rothschild, of Rothschild & Son, Cincinnati; H. J. Williams, of Weaver & Williams, Duke Centre, Pa.

George Bothner, the well known piano action manufacturer, 144 and 146 Elizabeth street, has been very busy for the past four months, and had to work nights so as to keep his orders filled in time; and notwithstanding the fact that he has been taxing his facilities to their utmost, he has still orders enough on hand to keep him as busy as possible for the next four weeks. He has recently added several new drilling machines, and is making efforts to enlarge his factory when opportunity offers. Among the orders at present

on hand are some from San Francisco, Chicago, St. Louis, Baltimore, Montreal, Toronto, Kingston, Hamilton, Boston, and this city.

Billings & Co., who are the general agents for the Burdett Organ Company, received three new styles of instruments from that firm during the past week; they are called the "Chancel," "New English" and "New Egyptian." The warerooms of this firm have been emptied several times recently, notwithstanding the fact that it is taxing its manufacturing facilities to the utmost. One day last week it sold thirteen pianos for cash.

Charles Martin, Montreal, agent for Ernest Rosenberg, Dresden, reports a good trade in that firm's instruments. He guarantees them for ten years, and holds himself personally responsible for any fault or defect which can be traced to and charged against the manufacturer during that period. These instruments are said to have all the latest improvements for insuring strength and durability, and are entirely unaffected by climatic influences.

E. A. McEwen & Co., managers of the New York warerooms of the Sterling Organ Company, are always ready to give a friendly greeting to those who call on them either on business or for information. This house received twenty-one organs on Monday afternoon, and it sells, on an average, about nine or ten per week. It is still greatly behind in its wholesale orders, while its retail trade is also excellent. Among those who recently purchased instruments from this firm were two prominent city judges.

A. H. Goetting, 122 and 124 Duane street, this city, is constantly adding new goods to his already extensive line of music wrappers, rolls, &c. He has over one hundred styles at present in his capacious warerooms, varying in price from \$4 to \$100 per dozen. This firm shows spring-back folios in great variety, which contain the very best music-paper, as well as a full assortment of music instruction books, collections of music, &c., all of which he sells at reduced rates, and which, it is said, he can afford to do, as he receives some of them in exchange for other goods he manufactures, and purchases the rest in entire editions for cash. His trade extends all over the United States and Canada, and it is said that there are very few houses in the music line that do not purchase goods from him.

Daniel Hess has recently received from Europe some very old and exquisite violins, which vary in price from \$25 to \$100 each. Among them are the following: One by Peter Guarnerius, made in the year 1690; two by Jacobus Stainer, made respectively in 1664 and 1645; one by Giovanpaolo Magini, made in 1675; one by Joannes Baptista Zanoli, made in 1720; one by Antonius Stradarius, made in 1720. Among the others are instruments by C. Mancenol, Steiner and Amati. Mr. Hess has also recently received some genuine Roman and Italian strings, which are claimed to be the best ever imported. His violin bows are among the finest in the market, both as to appearance and quality, and come from the following-named makers: Vuillaume, Kittel, J. Tubbs, L. Bausch, and De Tourte. The patent violin case offered by this firm is meeting with much approval. All first-class violinists now use it. It is an excellent article, and comes in black walnut, mahogany, or rosewood, and ranges in price from \$5 to \$10. The house has also all of the latest improvements in brass and German-silver band instruments, and is now ready to fill any orders that may be given to it.

Musical Doings in Chicago.

[CORRESPONDENCE OF THE COURIER.]

CHICAGO, January 19, 1882.

A Haverly's Theatre the Haverly Comic Opera Company opened on Monday evening with "Patience," that well-worn work, attracting a large and enthusiastic audience. The repertoire of the week is: "Patience," "Pirates of Penzance," the "Mascotte" and the threadbare "Pinafore." The company is in many respects the strongest we have had here in a long time, and their performances are very enjoyable.

Clarence Eddy resumed his organ recitals to-day. Mrs. George B. Carpenter was the vocalist, singing two interesting songs by G. A. Burdett (a Boston man), and several gems from the Getman. The organ numbers were as follows: Fantaisie and Fugue in A minor, op. 19 (E. F. Richter); Canon in G (S. B. Whitney); Allegretto in B minor, op. 19 (Guilmant); Fantaisie-Pastorale, op. 64 (Fried. Lux); Sonata in A minor, No. 7, op. 140 (Merkel); Rhapsodie in A minor, No. 3 (Saint-Saëns); Concert Fantasia on a "Welsh March" (W. T. Best).

This week Mahn's Comic Opera Company is at the Grand Opera House presenting Suppé's "Donna Juanita" and "Boccaccio," and Varney's "Muskeeters."

Next week, Mapleson begins his Chicago season with "Mignon." With the exception of "Lohengrin" (Saturday matinée) there is nothing but the same old répertoire of familiar—if not worn-out—operas. There is a possibility that the second week may bring us the "Huguenots," which is, at least, less worn than most of the others.

W. C. E. Seeboeck gave a very enjoyable pianoforte recital at Fairbank Hall, this evening. He has a fine technique, and plays with much refinement and delicacy. He is a de-

cided acquisition to Chicago. Mr. Knorr (tenor) sang a couple of charming songs by Carl Wolffsohn, director of our Beethoven Society.

FREDERICK GRANT GLASON.

Quebec Items.

[CORRESPONDENCE OF THE COURIER.]

QUEBEC, January 16, 1882.

READING the article on "Telephonic Transmission of Music" in your paper reminds me of an experiment tried here last summer by our Telephone Company for the benefit of its subscribers. We have once or twice a week free open-air concerts on Dufferin Terrace, given by some of our military bands. The Telephone Company placed a transmitter under the roof of the covered band-stand, and every subscriber, never mind how far away he resided, even down to the far-famed Falls of Montmorenci, could hear the band, but unfortunately the transmitter was placed immediately opposite to the drums, and, strange to state, that when the forte passages came in, nothing but the tenor drum could be heard. I tried to remedy this one evening by requesting the bandmaster to change the position of the band, placing the drums immediately beneath the transmitter, and the change was splendid. Next summer, when these concerts are renewed, I will endeavor to have the transmitter changed.

St. Andrew's Church has at last received its new organ, built by Bolton, of Montreal. It cost about \$2,300. The Anglican Cathedral will, at Easter, receive also a new organ by Warren, of Toronto; it is to be a magnificent affair, and is the gift of one of our merchant princes. Would that there were more like him in this city.

There's not much musical news from here, as everyone of merit or renown gives this city the go-by. Perhaps under more spirited and judicious management of our Music Hall, some good concert people might be induced to pay us a visit.

MUSIC.

Richmond Trade.

[CORRESPONDENCE OF THE COURIER.]

RICHMOND, Va., January 22, 1882.

TRADE for the past year has been very satisfactory, and our dealers begin the new year with push and vim. Ryland & Lee (formerly Josiah Ryland & Co.) are increasing their wholesale territory, and are now sending their men as far South as New Orleans, and are shipping goods in large quantities.

Ramos & Moses report the sale of several fine pianos for Christmas presents, and a large number of organs to churches and Sunday Schools, since the new year. Their business for the past year has been double that of any preceding year. They have made several changes in their store, which will give them more room to display stock.

The smaller dealers have no complaint, and taken all in all, everyone is more than satisfied with the trade of 1881. B.

Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended January 14, 1882:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTS.	
	No.	Value.	No.	Value.	Cases.	Value.
Bremen.....	2	\$450	...	...	...	...
Antwerp.....	1	81	...	...	...	...
Amsterdam.....	3	250	...	...	...	...
Hamburg.....	6	433	...	...	15	\$1,125
Liverpool.....	25	1,501	...	...	...	...
Bristol.....	1	150	...	...	...	...
Glasgow.....	4	232	...	...	...	...
Br. Poss. in Africa.....	60	3,234	...	...	...	...
British West Indies.....	...	...	1	\$325	...	...
London.....	4	380	...	...	12	2,250
Hull.....	1	60	...	...	...	...
Totals.....	107	\$6,831	1	\$325	17	\$3,375

* 1,250 sounding-boards 2 cases hammer felt.

NEW YORK IMPORTS FOR THE WEEK ENDED JAN. 14, 1882.

Musical instruments, 220 pkgs..... value, \$36,062

BOSTON EXPORTS FOR THE WEEK ENDED JANUARY 13, 1882.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTS.	
	No.	Value.	No.	Value.	Cases.	Value.
England.....	61	\$5,300	...	...	...	...
Scotland.....	10	691	...	...	...	...
Br. Poss. in Africa.....	74	2,900	...	...	...	...
Totals.....	145	\$9,011	...	...	...	...

* Organ materials.

BOSTON IMPORTS FOR THE WEEK ENDED JANUARY 13, 1882.

Musical instruments..... value, \$1,554

SOCK AND BUSKIN.

....Oliver Doud Byron has been playing at Richmond, Va., January 24 and 25.

....Robson and Crane were booked for Richmond, Va., on January 26, 27, and 28.

....Sol Smith Russell, with "Edgewood Folks," will play at Poughkeepsie, N. Y., on January 30.

....Genevieve Ward played "Forget Me Not" to full houses at Richmond, Va., on the 16 and 17th.

....The "Felicia" combination, with Rose Eyttinge as star, was at English's, Indianapolis, the last three nights of this week.

....At the Academy of Music, Fort Wayne, Ind., N. C. Goodwin played "A Member from Slocum" to a good-sized audience on the 18th. Goodwin is a favorite with Fort Wayne audiences.

....Annie Pixley, as *M'liss*, played at the De Groot Opera House, Atlanta, Ga., on January 17. The Vokes Family played at Atlanta on January 18 and 19. John T. Raymond, January 20 and 21.

....Mlle. Rhea has at last succeeded in securing a thoroughly competent manager in the person of Mr. Chase, an honest and hard working gentleman always pleasantly remembered by all local managers.

....Milton Nobles drew very large houses at Cedar Rapids, Iowa, on January 12 and 13, in "Interviews" and "The Phoenix." "Hearts of Oak" was given on January 21, and the "World" Company, No. 2, was booked for the 24th.

....Annie Pixley played "M'liss" at the Augusta Opera House, on January 16, "Standing room only" being announced at one o'clock on that day of the performance. Pauline Markham appeared here on January 23 in the "Two Orphans;" John T. Raymond followed on Tuesday with "Fresh."

....J. K. Emmett, in "Fritz in Ireland," played to a large house, at Waterbury, Conn., on January 18. Barlow, Wilson, Primrose and West's Minstrels gave a fine show to a packed house on January 19. Hill's "All the Rage" had a fair business on January 20. "Michael Strogoff," January 23; Sam Hague's Minstrels, January 26.

....The Thalia Club, an amateur dramatic organization of Poughkeepsie, N. Y., recently gave its second entertainment at Brooks' Seminary, and presented "The Dowager" with remarkable success. The club is composed of ladies and gentlemen from the first families of the city. Its entertainments are given for charitable purposes only.

....The Opera House, at Mankato, Minn., was discovered to be on fire at midnight of January 16. An alarm was given, and every effort was made to save it, but the flames had gained such a strong headway that all efforts proved futile, the building and its contents being consumed. There was an insurance of \$12,000 on the building and \$1,300 on the contents, which is far from covering the loss.

....The Ada Gray Party played "East Lynne" to a fair sized audience on the 16th at Stillwater, Minn., and went thence to Red Wing the 17th; Winona, 18th; Lacrosse, 19th; Portage City, 20th; Rockford, Ill., 23d; Deloit, 24th; Freeport, 25th. Harry Deakins' Original Liliputian Comic Opera Company appeared at the Stillwater Opera House on the 18th and 19th in the original operetta, entitled "Jack the Giant Killer."

....Mlle. Rhea, supported by J. Newton Gotthold and a fair company played on January 12, 13, and 14, at Whitney's Opera House, Detroit, to good houses. During her brief stay in that city she was tendered several private receptions, and won the admiration of the press as well as of the public not only for her great artistic abilities, but also for her charming social qualities. The company played on January 23 at Cleveland, thence through Columbus, Youngstown, Zanesville, Wheeling, one week in Pittsburg, and the 19th of February in Chicago.

FOREIGN NEWS IN BRIEF.

....Giovanni Guazzo, of Naples, who has already earned fame, has been commissioned to write a second opera for the Teatrino of the College of Music. The libretto is taken from Marenco's "Ghiacciai del Monte Bianco."....The fear engendered in Vienna because of the destruction of the "Ringtheater" is such that scarcely a handful of persons visit the theatres. It is said that impresarios wish to meet in order to take action for a general closing of places of amusement....For the representation that was given at the Paris opera recently for the benefit of the sufferers of the Vienna "Ringtheater," a box cost 1,000 francs and a single seat 50 francs....During the last five years fire has been frequently discovered on the La Scala stage, but always promptly extinguished....Alberto Visetti, principal professor at the National Training School for Music, and connected with other London institutions, has been dubbed a "Cavalier of the Crown of Italy."....The Society of Authors, Composers and Music Publishers in France, during the year 1880-81, has received for its share \$12,678 francs....All the innovations suggested by the Milan Congress of Musicians will be introduced into the Scala orchestra....Last month at the Concord Theatre, Hamburg, a fire occurred on the stage. The iron

curtain was quickly lowered, and the fire extinguished by the "Pompiers."....The "Contes d'Hoffman," by Offenbach, recently reached its hundredth representation at the Opera Comique, Paris. These representations have produced 561,000 francs....The City Council of Naples has decided that besides the San Carlo being illuminated by gas, there must be an additional illumination of oil and wax candles....On account of the basso James' illness, the opening of the San Carlo Theatre, Naples, had to be deferred....The celebrated cantatrice, Casanova de Cepeda, has been definitely engaged for the San Carlo, of Lisbon....The tenor, Ugolini, has had a great success in Valenza....The Theatre Malibran, Venice, has been closed until the improvement and alterations necessary for the safety of the public shall have been made....The second performance of Verdi's "Requiem" took place at the Cirque des Champs Élysées on the 8th inst....The young violincellist, Georges Papin (first prize of the Paris Conservatory), recently played in a concert at Bar-le-Duc. He created quite a good impression, especially in a fantaisie by Servais....Albert de Miramont, flutist, has died at the age of fifty-seven years....Rubinstein's "Damon" has been given with much success in Moscow, where the opera is a favorite one. He was to conduct his new symphony at the Leipzig Gewandhaus on the 12th inst....From Rome come accounts of Liszt's greatly improved health; he is now able to take exercise again....The Popular Concerts at Marseilles, now in the second year of their existence, have decidedly succeeded in gaining public favor....Theodor Böhm, known so well as the inventor of the system of fingering wood-wind instruments called by his name, died recently in Munich at the advanced age of eighty-eight years....It is reported that Gounod has completed his cantata, "Mâitre Pêcheur,"....Verdi is now at Genoa, and will probably spend the winter there....The Meyerbeer prize overture, "Der Zug des Dionysos," by Herr Humperdinck, was recently performed at a concert of the Cologne Musical Society....A "Stabat Mater" by Anton Dvorak is to be performed presently in Vienna.

Sullivan's New Opera.

THE reader knows, says the London *World*, that Arthur Sullivan left for Cairo. His "Patience" is filling the house nightly and is expected to do so for another twelve months. *En hommes prudents*, however, Messrs. Gilbert and Sullivan prepare the operetta to follow "Patience," and while the former is writing the words, he sends them post by post to Egypt, so that by March and April, when Sullivan returns, what keeps the pot boiling will be provided for, and he will then use his time for—hush! something else. Now you would like to know what that new piece turns about, since the sailors in "Pinafore," the pirates and policemen in "Penzance," the soldiers and pretty aesthetic girls have been shown in "Patience." What will now the toilets be? *À la voilà!* they will be fairies! Twenty-five years before the piece commences a fairy has committed the indiscretion of marrying a mortal. This by fairy law is death, but the queen of the fairies commuted the sentence to banishment for life among the mortals, on condition that she leave her husband and never reveal herself to him again. Soon after a son is born unto her. This son is half fairy, half mortal, being fairy down to the waist—a real idol with feet of clay. He is educated as a mortal should be, and called to the Bar, where his progress proves so remarkable, owing to the cleverness and the exceptional integrity with which he conducts his profession, that in a few years he rises to the rank of Attorney-General. True to her promise, the mother, although she sees the father, never allows herself to be seen by him until an incident which shows that the mother's love to her child is stronger than the love for her own life, makes her break her vow. She reveals herself to him, although the penalty for the act is death. The fact is that father and son love the same girl, and the father, fancying his wife to be dead, contemplates marrying the girl. The mother, after having in vain tried in disguise to persuade the father to give in for the sake of his son, as a last resource, unveils her face and tells him, "Behold, you cannot marry. I am your wife!" The skill and distinguished taste with which the fairy, representing the noblest sentiments, is led through the piece, with aesthetic grace, is only what could be expected from the skillful and successful pen that threw the inspiration on the paper. In order to bring the piece to the desired end there comes a *deus ex machina*, but that for the present remains untold.

BLACK BIRCH.—This is a close-grained, handsome wood, and may be stained so as to closely resemble walnut. It is quite easy to work, and is suitable for nearly, if not quite, all the purposes to which walnut is at present applied. Birch is much the same color as cherry. The latter wood, however, is now scarce, and consequently very dear. It is with difficulty that cherry can be obtained at \$50 per 1,000 feet, while birch can be purchased in many localities for \$10 per 1,000. When properly stained it is said to be almost impossible to distinguish the difference between it and walnut. It is susceptible of a beautiful polish, equal to any wood now used in the manufacture of furniture. There is a great difference in the wood of different sections. Where the land is high and dry the wood is firm and clear; but if the land is low and wet, the wood has a tendency to be soft and of a bluish color. The tree under favorable conditions grows to a considerable size.

Picking Up the Piano Thieves.

A CLEVER system of piano robbery carried on by an organized band of thieves has just been brought to light. One day last September a woman entered the store of T. Leeds Waters and said that she wanted to buy a second-hand piano. She examined several and finally picked out one that suited her discriminating ear. She said that she was the wife of one Adolf Wiess and offered in payment for the piano a note drawn by Herman Gierke, an alleged builder, who, she explained, had bought some property from her husband, and given the note in part payment. Mr. Waters said he could not accept the note without making inquiries as to Mr. Gierke's financial status. The woman readily consented to leave the note until inquiries could be made, and said that Gierke could be found in Sixteenth street where he was building some houses. Mr. Waters sent first to Bradstreet's, where nothing was known of Gierke, and then went in person to the designated place in Sixteenth street, where he found Gierke apparently superintending the work on some buildings in course of erection. Being shown the note, Gierke said that it was genuine and that he was the owner of the buildings there going up. Mr. Waters, however, was not quite satisfied, and he declined to take the note in payment for the piano, but told the woman that he would hold it and let her take the piano and keep it, rent free, until the note became due, when if the note was paid he would give her a bill of sale for the piano, while if it was not paid he would take the piano back. She consented to the proposition, and the piano was sent to an address she gave in Henry street. The note in due time went to protest, and then Mr. Waters sent for his piano, but the people in the house said that Mrs. Wiess and her husband had moved away some time before, having previously sent away the piano. They further said that Mrs. Wiess during her stay in the house had from time to time received a number of pianos, and that after keeping an instrument a few days, she would say the action was too hard or raise some other objection, and send it away, ostensibly to the persons from whom she obtained it. It was said also that she had likewise received and disposed of one organ. Mr. Waters could have no longer any doubt that he and other dealers had been swindled, and he set himself at once to the double task of tracing Mrs. Wiess's footsteps, and ascertaining who were his companions in misfortune. For the first he employed detectives, while to the latter he devoted his personal efforts. He soon discovered that these were Sohmer & Co., of East Fourteenth street, who had been robbed of one piano worth \$160, and Jacob Brothers, of Broadway and Thirty-fifth street, who lost two pianos. To whom the organ belonged has not yet been discovered. The woman had employed precisely the same method in obtaining pianos from both these firms, and in the case of Sohmer & Co. had given one of Gierke's notes for \$165, asking change for the extra \$5. Mr. Sohmer, however, declined to give any change, but told her that she could come to him and get \$5 as soon as the note was paid. While Mr. Waters was making these investigations, Gierke was arrested for being implicated in the Martinez diamond robbery in very much the same way as he was connected with the piano robberies, and he is now locked up in the Tombs awaiting trial on that charge. The woman Wiess, meanwhile, was traced first to Brooklyn, thence to Jersey City, and from place to place in the latter city. Her present whereabouts are definitely known and closely watched, and by the time this article is read in the trade she will have been arrested and brought to answer for her offenses.

Much interest in the subject is manifested by New York manufacturers and dealers, most of whom have subscribed liberally to aid Mr. Waters in prosecuting the case to the last extremity.

New Patents.

NOTE.—Copies of specifications of patents will be supplied from this office for twenty-five cents per copy.

No. 251,706. Pneumatic Lever for Mechanical Musical Instruments.—Alonzo Durkee, New York, N. Y., assignor to Moses Harris, same place.

No. 251,727. Mechanical Musical Instrument.—Robert W. Pain, New York, N. Y., assignor to Moses Harris, same place.

No. 251,752. Cabinet Organ Case.—Orison C. Whitney, Cleveland, Ohio.

No. 251,846. Mechanical Musical Instrument.—Alonzo Durkee, New York, N. Y., assignor to Moses Harris, same place.

No. 251,861. Mechanical Musical Instrument.—Azro Fowler, New York, N. Y., assignor to Moses Harris, same place.

No. 251,929. Mechanical Musical Instrument.—Robert W. Pain, New York, N. Y., assignor to Moses Harris, same place.

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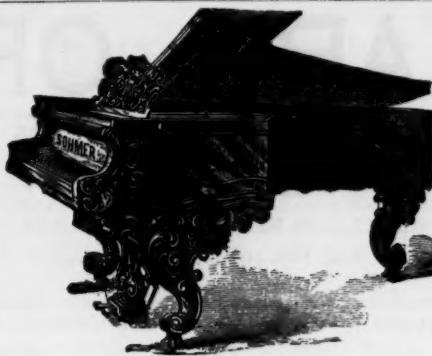
No. 251,942. Sheet-Music Holder.—Frank E. Putnam, Lowell, Mass.

No. 251,977. Mechanical Musical Instrument.—Henry Wegman, Ithaca, N. Y.

No. 252,010. Accordeon.—Rudolf Bergner, Gera, Reuss, Germany. Patented in Germany March 13, 1880.

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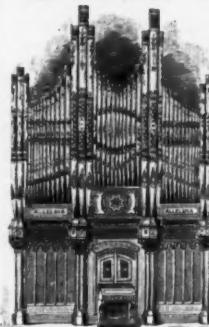
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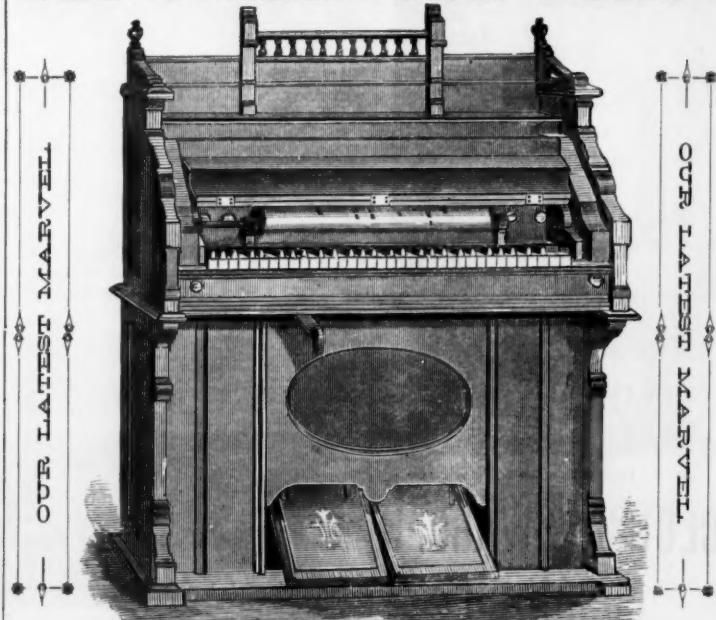
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I remain, dear sir, yours faithfully,

S. ARTHUR CHAPPELL, Sole Agent for Antoine Courtois & Mille.

[Translation.]

PARIS, August 12, 1881.

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DEAR SIR—This letter authorizes you to announce that under the contract made between Mr. Arthur Chappell and ourselves (Antoine Courtois & Mille) you are the Sole Agent for the sale of our instruments in the United States of America; and that all orders which may be addressed to us for goods to be forwarded to that country, we shall refer to you to be executed.

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